CULTURE
IT'S HOW WE EXPRESS WHO WE ARE

ADELAIDE STORIES: A DISCUSSION PAPER

CITY OF ADELAIDE
City of Adelaide acknowledges the traditional country of the Kaurna people of the Adelaide Plains and pays respect to Elders past and present. We recognise and respect their cultural heritage, beliefs and relationship with the land.

We acknowledge that they are of continuing importance to the Kaurna people living today.
MESSAGE OF INTRODUCTION

Culture is how we express who we are, as individuals, as groups, as a city, or a family. It's how we celebrate, connect, communicate, and express our values, beliefs, and experiences. Culture is the lens through which we see the world and ourselves. It informs our daily lives, shapes our identities, and connects us to our past, present, and future.

Adelaide is built on cultural stories. A handful of culture makers − people who make culture happen by creating, supporting, administering, curating, presenting and collecting − have generously shared their stories in order to illustrate the depth and diversity of Adelaide's cultural life.

These stories are presented in the hope that they will spark conversations that explore Council's role in enhancing and sustaining the cultural life of the city. Stories were collected during depth conversations that took place over an hour or two. They include verbatim responses and paraphrased summaries of conversation. All stories have been checked and approved by storytellers.

WHAT DOES THIS DOCUMENT DO

Adelaide is a city that punches above its weight in many areas, not least of all its cultural landscape. While there has been an attempt to include diverse voices and forms of cultural expression, it is not the intention of this collection to be an audit of Adelaide's cultural activities. Each story is unique and the extent to which they represent other stories will be varied.

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This is an edited version of information provided by Dr Lewis Yerloburka − O'Brien & Mandy Paul on the Adelaidia website − within a larger framework.

The Kaurna are the original people of Adelaide and the Adelaide Plains. Before 1836, the land that we know as Adelaide was the heart of Kaurna country called Tarntanya or red kangaroo place. The Kaurna language was the first language spoken in this place and its complexity reflected the Kaurna people's sophisticated culture and deep knowledge of the environment. Kaurna spirituality recognised the correctness of patterns and cycles and united all natural animals and soils. Learning about culture and environment was part of daily life in the Adelaide Plains − cultural learning began in childhood and continued into adulthood. This growing knowledge was recognised in the basis of an individual's authority.

We respect the Kaurna people's continued connection to this land and that we now call Adelaide, not just through words but through a commitment to support their reconciliation. We hon our through our Streets Reconciliation Action Plan, with milestones such as the Lord Mayor (UNESCO) Honorary role, by permanently flying the Aboriginal flag in Tarntanyangga, through modern meeting places such as the Mankurri Memorial, Tea and Roam in the Toi Walli through public art and significant Kaurna monuments.

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ABORIGINAL CULTURE & RECONCILIATION

Reconciliation Plaza in Victoria Square/Tarntanyangga was officially opened on 26 May 2014.

The song of the didjeridu will be celebrated in 2017 at Yidaki: the sound of Australia, a collaboration between the South Australian Museum and the Adelaide Symphony Orchestra. William Barton, internationally renowned for his didjeridu playing will perform with the Orchestra alongside exhibitions at the Museum and in the Adelaide Town Hall’s Mankuri-apu Kuu (Reconciliation Room).

TARNANTHI was first presented in 2015 by the Art Gallery of South Australia. It was the largest Aboriginal art event ever staged in South Australia with more than 1000 artists represented across the gallery, 22 partner exhibitions and 311,000 attendances.

Aboriginal art and culture is vital in Adelaide’s unique area (Picture Adelaide 2040)
TANDAYA – INVITING ALL TO EXPERIENCE ABORIGINAL CULTURAL EXPRESSION

It’s hot in Adelaide, a scorching 41 degrees, so the shade of the Hackberry trees at Grenfell Street’s east end is an enormous relief! I shiver and the cool air of the main gallery welcomed by Aunty Mini.

My family instilled in me a good work ethic, one that says ‘be useful to the community in your own way’. I guess that’d mean ending up in Tandanya. It’s a place that can give expression to our culture and help young people and traditional custodians to connect.

I’m welcomed by Aunty Mini into the cool air of the main gallery. The bones of this old building are exposed above black walls and the stunning and varied art of the King Family − Jungala people from the Northern Territory.

When I was a kid my mum would go to Canberra and rally for Aboriginal rights. When I was younger and it helped me understand where I came from.

As a national cultural institute, how does Tandanya relate to Adelaide? What has it helped sustain and what will make it continue?

I marched into the ‘Culture’ blockbuster hangar, I froze in my tracks, my breaths and sobs were clout-removed from my lungs. Part of that was learning to feel my organs through art. At a certain age the boys were sent off with the uncles. I’d go hunting and learn from the men to respect women’s business and men’s business.

The King Family show us it’s important to pay attention to where we come from in order to imagine the future. What about your own family? How have their lives influenced what you do here?

Don’t wait for a reason, just get to know us. Coming to chat, like you are now, is the best way to build a good relationship. Don’t wait for a reason, just get to know us.

CULTURAL LEADERSHIP IS ABOUT WORKING WITH THE COMMUNITY TO FIND WAYS TO IMPROVE THINGS.

How might the cultural sector work towards ensuring diverse stories are heard and opportunities for cultural and creative activities are identified?

KEY MESSAGES

Good relationships and cultural participation are built on sharing stories face-to-face.

CULTURAL LEADERSHIP

How can the cultural sector support emerging creatives to sustain their livelihood and build their creative skills and be retained in Adelaide?

QUESTIONS

How can the cultural sector support emerging creatives to sustain their livelihood and build their creative skills and be retained in Adelaide?
In 2011, 40.7% of the city’s population was born overseas, predominately from China, the UK, Malaysia and India.

In 2014 Adelaide City Council declared the City of Adelaide a Refugee Welcome Zone.

In September 2016 over 32,000 people attended the Golden Rule Exhibition which was hosted by the City Library. The exhibition featured artworks and sacred texts from eight different world religions and was the first such exhibition in Australia.

I love Adelaide for it brings so many people and cultures together, and what better way do we have to celebrate over some of the finest of South Australian fresh produce with an international twist and flavour? (Picture Adelaide 2041)
Tell me how you came to Random Acts of Welcome?

It happened to be Easter and I got to think about how welcome people from other places.

Years ago, I was on a bus in Adelaide looking around at the other passengers and thinking about how many different faces I saw. South Chadians, a South African, an Afghan — all kinds of different identities! What do they represent? I started to think about how we celebrate Easter in Africa, it is a time of family and community gathering. I thought about how we welcome people and how the community makes people feel welcome.

Many experiences have challenged me to think about how we welcome people who are different from ourselves. What are their stories? What do they need to feel welcome? I wanted to celebrate our community and make people feel welcome.

How does RAW work and what value does it bring to people and the community?

RAW started at the South West Community Centre five years ago. The centre has been amazingly supportive of our projects and we collaborate on a reciprocal basis, with groups such as West Beach Surf Lifesaving Club, Baptist Care, Migrant Health, Circle of Friends and Amnesty International.

RAW is not charity, it’s a community group where people can connect informally over a shared meal and make friends with long-term residents or new arrivals. We start a network of volunteers so people can contribute a bit of time and effort to make a difference. The community helps us in turn, and vice versa, to make a difference.

Where would they be welcomed? Although our ‘Welcome Centre for New Australians’ is in a building, it’s not an official centre where people can turn up and have everything provided. RAW is a group which is comfortable sharing its own traditions and experiences, making people feel safe and enabling them to contribute in their new community.

People struggle to celebrate if we’ve never felt comfortable expressing ourselves. I believe we need to help newcomers understand the traditions of their new country. They want to hear the stories of the place they now live and have an opportunity to share their own.

How might the cultural sector work together to ensure diverse stories are heard and opportunities are cultural and creative activities identified?

How can the cultural sector create opportunities for connection and support productive cultural partnerships?

KEY MESSAGES

Outcomes for community are strengthened when a network of groups work together to support each other’s goals.

Create spaces and opportunities for diverse stories and experiences to be shared, seen, heard and celebrated.

QUESTIONS

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How can the cultural sector create opportunities for connection and support productive cultural partnerships?
In 2014−15, the Adelaide Festival Centre had over 505,000 ticketed attendances and a total of 777 performances across all venues.

In 2015−16 Windmill Theatre Company performed to over 50,000 people across 10 countries and won Adelaide Film Festival’s most popular feature with their first feature film Girl Asleep.

South Australia’s arts sector generates more than $1.3 billion in revenue annually and employs more than 22,000 people with many of our state’s major events and institutions enjoying significant growth.

I would love to see even more of the various arts – visual, dance etc. I know there are exhibitions as part of the Fringe and Festival but it would be good to have more at other times (Picture Adelaide 2040).
MICHELLE RYAN

RESTLESS DANCE THEATRE − INSPIRATIONAL DIVERSITY

How did you become involved with Restless Dance Theatre?

Restless Dance Theatre’s continued success?

Michelle became the Artistic Director of Restless Dance Theatre, an integrated company that works with young dancers with and without disability.

Michelle Ryan is a dancer. She began her career with the Australian Dance Theatre and then worked with her in Tankard at the Australian Dance Theatre and then worked with her in Tarntanyangga (Victoria Square) for International day of People with Disability.

Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability. It’s easy to access in her wheelchair and she lives in an apartment nearby. It’s where she meets friends and the many people who make a Restless production happen. Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability. It’s easy to access in her wheelchair and she lives in an apartment nearby. It’s where she meets friends and the many people who make a Restless production happen. Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability. It’s easy to access in her wheelchair and she lives in an apartment nearby. It’s where she meets friends and the many people who make a Restless production happen. Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability. It’s easy to access in her wheelchair and she lives in an apartment nearby. It’s where she meets friends and the many people who make a Restless production happen. Michelle had just come from a performance in Tarntanyangga (Victoria Square) for International day of People with Disability. It’s easy to access in her wheelchair and she lives in an apartment nearby. It’s where she meets friends and the many people who make a Restless production happen.

Michelle became the Artistic Director of Restless Dance Theatre, an integrated company that works with young dancers with and without disability.

Michelle first went to Adelaide in 1991 to study at the Adelaide College of Dance. Once she started her career as a ballet dancer she was asked to present in high profile events and venues which in turn, opened doors to international markets.

Restless is not about disability, it creates great art. It challenges artists and audiences to see differently, without compromising artistic value. "No matter of our dancers have an intellectual disability or are physically disabled, we’re not disabled, we all are. And if we dance, it should be because we work, we’re extraordinary and groundbreaking, and there’s no way, entertaining, our audiences to do it.

DIVERSITY

MICHELLE RYAN

How might Council manage its buildings and public spaces in a way that supports cultural and creative activities are identified?

In an ideal future, our artists would have a profile and career path beyond Restless. That really would mean a thing. things would be happening around the business of being an artist and being able to connect with mentors and other dance opportunities. Restless really needed spaces for artists to develop and release work. Established companies have limited access to casual spaces. Restless is incredibly fortunate because Arts South Australia provided our Gilles Street space − our future depends on it.

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I always admired the Rundle Mall Pigs, thinking they were a sweet addition amongst all the shopping craziness... I found it amusing when friends and family visiting from overseas and interstate would stop to take photos of them. Now I have a three year old son who insists on visiting the piggies on each trip to the city... and now I’m the one... taking photos of the pigs (Picture Adelaide 2040)

The Adelaide City Bike Art Trail features 11 individual large scale sculptural artworks created by South Australian artists.

The 2016 City of Adelaide Prize is for innovative architecture that activates and enlivens city spaces and was awarded to the Leigh Street Pink Moon Saloon by Sans Arc Studio.

In 2016 designer Paul Vasileff, who operates his global fashion business from Adelaide, was awarded Young Australian of the Year and Young South Australian.
This was a learning opportunity. After a stint of long service leave and an injury, I had the opportunity to head back to study art – preferably someone with an understanding of art. This is someone that can vouch for and support both the art and artist.

Being a builder has also helped with the type of art work I do. I have the skills and confidence to speak with facilities and maintenance personnel, engineers and project managers. It’s not always easy. You need to be strong enough to hold your ground when necessary. Working with architects, engineers and project managers can be a challenge. But I’m committed to another two to three years to give my art a strong go. To make all day, pick the kids up and then enjoy family time. My ideal future will be to get up, have a surf, take the kids to school, make all day, get the kids to school and enjoy family time.

Steven Cybulka
CITYOFADELAIDE.COM.AU
www.stevencybulka.com

I'm really lucky to have been given opportunities in Adelaide, it's just there. There's a big gap between this and making it into the commercial scene. If I can make it with the support I have in Adelaide, I can make it somewhere else. I'm really lucky to have been given opportunities in Adelaide, it's just there. There's a big gap between this and making it into the commercial scene. I'm fortunate to have been given opportunities in Adelaide, it's just there. There's a big gap between this and making it into the commercial scene. If I can make it with the support I have in Adelaide, I can make it somewhere else. I'm really lucky to have been given opportunities in Adelaide, it's just there. There's a big gap between this and making it into the commercial scene. If I can make it with the support I have in Adelaide, I can make it somewhere else.
FESTIVALS & EVENTS

We hope that Adelaide revisits its once crown of 'Festival City' and not just in the month of March (Picture Adelaide 2045)

In 2014–15 South Australian festivals attracted more than 50,000 visitors, created 790 full time jobs and delivered $210 million to the state’s economy.

The redeveloped Adelaide Oval had 4.3 million attendances at events between December 2013 and June 2016.

In 2015, Live Performance Australia (LPA) reported 56% of all festival tickets sold in Australia were sold in South Australia, representing 32% of revenue from festivals nationwide.

CULTURE: IT'S HOW WE EXPRESS WHO WE ARE

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What was it about Adelaide that fostered that broad participation in cultural activity? Do you think it is any different now?

We can’t understand the role of Don Dunstan. Some of my parents’ friends moved to Adelaide because he restored cultural engagement – the love of town and travel. His involvement in the Adelaide Festival Centre was crucial to support the Festival as well as companies that needed year-round culture. Culture was extremely visible and accessible and didn’t feel on either side.

The Adelaide Festival was the motherhood, with an international reputation. And surrounding it were opportunities and investments that made it part of everyday life.

There was a big emphasis in community and market engagement. The development of Carclew, Come Out Festival. Engaging with schools, The Theatre Royal. Importantly, it involved a mix of culture available to teenagers and developing cultural literacy. The more we engage young people in cultural activity the more we give them to engage in cultural activities I can’t emphasise the importance of that for me. The other concern is that level of cultural scaffolding has fallen away. There are fewer companies, fewer theatres, the arts sector isn’t as strong and it’s not easy for young people to access the city. If the cultural life has become so diverse we gave them great trust in engaging in cultural activity isn’t recognised, the importance of that for me.

The difference now is that the level of cultural scaffolding has fallen away. There are fewer companies, fewer theatres, the arts sector isn’t as strong and it’s not easy for young people to access the city’s cultural life. I think cultural literacy has decreased. But there’s a silver lining to this – this is an extraordinary opportunity.

On the upside, people get excited by good ideas in Adelaide. They want to be part of it all, so they connect with the people who can make it happen. I have had the privilege of having Katrina Selby, also from Adelaide and now running Melbourne’s Australian Centre for the Moving Image and Carclew, and she’s working on the Come Out Festival. Culture was extremely visible and accessible and it didn’t feel out of reach. If there’s a good festival, if there’s a good opportunity, people will come and they will not feel they’re too far away.

As Artistic Directors, Neil Armfield and I want to link Adelaide audiences to the great artistic achievements of the 21st century. We need to tackle the principal challenge of increasing cultural literacy.

I think the support system long term, could be to grow support in community engagement and participation. The resulting cultural literacy would have a significant impact. It also encourages people to see the broader role of cultural activity. Itengineages businesses and government to support culture because they recognise the potential benefits the broad tax base.

A good example is the City of Sydney/NSW Government joint agreement to include a $20 million cultural hub in their 100 year residential development. Essentially, the creative hub is a key strategy in a parking problem. The council’s withdrawal of signatories meant that a creative solution was not recognised and the development outcomes are far greater than they might have been. This would not have been possible without everyone really understanding the value of cultural activity to the city.

Culture also needs to reach public spaces in a really obvious way. It is the key to become part of the city’s everyday life in many important ways. In influenza directly, in regulation, compliance, interpretation of codes etc. However, there are many more Council initiatives and cross-sector projects that can be used to enhance the city’s cultural life. Identifying these and investigating how they can best support cultural activity is crucial. For example, there are Council-owned spaces that could be used. It is a cultural activity – especially important, as there are fewer theatre spaces available now. Unfortuantely, some iconic buildings like the Adelaide Town Hall are often unavailable for cultural activities because they are booked for weddings. When commercial benefit is preferenced over cultural activity outcomes are far greater than they might have been. This would not have been possible without everyone really understanding the value of cultural activity to the city.

A shared vision between local and state government could lead to improved cultural infrastructure, better opportunities for connection and support productive cultural partnerships.

I think Adelaide can make great cultural strides over the next ten years.

Finally, the cachet of the Lord Mayor shouldn’t be underestimated. It makes a huge difference if he publicly supports culture. If there’s a good opportunity and a shared vision between Council and all Government, the City of Adelaide can make great cultural strides over the next ten years.

www.adelaidefestival.com.au
CITYOFADELAIDE.COM.AU
My favourite place in Adelaide would have to be along North Terrace – especially the Museum and Art Gallery area. This historic setting, that it’s a world-class attraction and the fact that it’s free are just a few things that contribute to the contented feeling this place gives me. It makes me proud to be an Adelaidian. (Picture: Adelaide 2040)

There are 2497 heritage listings within the City of Adelaide, including 647 State Heritage Places and 1850 Local Heritage Places.

With support from the Keith Sheridan Bequest, community-created collections are a growing archive of works developed by the community with the Adelaide City Libraries to showcase the living history of Adelaide.

Over 1.2 million people enjoy the Botanic Gardens each year and the Central Market is visited by over 8 million people annually.
How do collections contribute to the city’s cultural life?

Culture is everything we do that makes us human. Some people’s cultural expression comes through sport, religion or food. For others, it’s through the arts or celebration of local heroes and commemorations. Through collections, we see the heroes of the story. History provides a collection of what we are. I believe that Adelaide could develop a strategy for collecting not just as an activity or an act of celebration or an act of conscience that includes both the values and voices of collecting and culture. A city of collecting collections and collections this should be an effective and accessible story about the city and about who this place was and why this place is here.

The History Trust has three place-based centres of activity in the city. The Migration Museum faces the Anzac Centenary Memorial Walk and is now, through no fault of their own but by dint of retirement, going to be priced out of the market. It’s a sad thing to see. It’s a place of high social value. It’s a place of high social value, it’s a place of high cultural value, and it’s a place that极ends on the heritage of Adelaide. It’s a potential thing that will be a glowing idea that will be a glowing idea.

Culture as a word and an idea has probably not always been its own purpose and its own identity. It has not always been its own purpose and its own identity. It has been about opportunity, not deficit. It’s not just about older people, it’s about younger people too. In a former role, I commissioned the Boomer or Bust market research which found that the focus has been on developing younger audiences. Those are great, that’s important. I keep doing that but definitely if the response of new audiences that have fewer leisure options and are growing through age-related change but not social change, going to be priced out of the market.

Cultural activation is something that we need to embrace. The History Council has a role to directly creating but it’s in the class of having, developing and promoting public and private investment. We believe applying cultural tools less over activities and taking an integrated approach to policy and governance. That’s why it’s a role of lessons about culture appropriate for all areas of public policy. The role of the Health Council is to create the way that will lead to a glowing idea.

An age-inclusive lens is also particularly needed. The lens should be about opportunity not deficit. It’s not just about older people. It’s about younger people too. In a former role, I commissioned the Boomer or Bust market research which found that the focus has been on developing younger audiences. Those are great, that’s important. I keep doing that but definitely if the response of new audiences that have fewer leisure options and are growing through age-related change but not social change, going to be priced out of the market.

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How might the cultural sector work together to ensure diverse stories are heard and opportunities for cultural and creative activities are identified?

Recognise the achievements as well as the barriers in nurturing cultural activity and objectively learn from these experiences.

How might Council use its marketing resources to enhance the visibility of Adelaide’s cultural and creative life and build connections between them.

Opportunity exists to build Adelaide’s brand as a city of collecting, collectors and collections.

Apply an age-inclusive lens over cultural activity that values all life stages and builds connections between them.

KEY MESSAGES

Opportunity exists to build Adelaide’s brand as a city of collecting, collectors and collections. 

Apply an age-inclusive lens over cultural activity that values all life stages and builds connections between them.

QUESTIONS

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CREATIVE TECHNOLOGIES

More than 32,000 South Australians are involved in creative employment: from arts and music to advertising, publishing and specialised design services.

In 2015 Adelaide’s Mighty Kingdom’s game ‘The Shopkins: Welcome to Shopville’ was downloaded by more than 7 million users around the world. In 2015 it was number one for children’s games (aged 6-8) in Apple’s app store in 45 countries.

The work of Artlab Australia, Adelaide’s collections conservation centre, is underpinned by scientific processes and technology, such as microfading testing of fibres of the Eureka Flag to ensure the long-term light levels for its display are safe.

[AVCON is] an amazing event... and to think this is all done by volunteers! That just goes to show the level of love and dedication that all the people involved have for this community! Well done! (quote from participant)
CULTURE: IT’S HOW WE EXPRESS WHO WE ARE

What is AVCON’s contribution to Adelaide’s cultural life?

Everyone loves a festival in Adelaide. AVCON was created to meet the desire of the local gaming and anime community for an epic festival. Our mission is to provide a place for you to express your passion.

How does AVCON sustain itself now and what does it need to develop into the future?

People pay for AVCON because it’s a not-for-profit volunteer club. One of the members is the Convenor of the AVCON Anime & Video Games Festival held at the Adelaide Convention Centre each July. It’s a rapidly growing event − some 18,000 people attended in 2016, making it the largest anime and gaming convention in the southern hemisphere.

Our vision is to stay as a not-for-profit, volunteer-led organisation. Our mission is to provide a place for you to express your passion, to show that gaming and anime is fun and amazing. It’s becoming more mainstream every year and not just a niche hobby for otaku. People are adopting it as a way of life.

We hope to educate the community and create paid roles. Our vision is to continue growing and finding others areas of expense to cut; or find more sponsorship support.

How might the cultural sector support Adelaide’s creative incubators to build a national and international reputation for emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?

Different people make AVCON better. Some of them are like shareholders and can overturn committee decisions. It’s a lot like a university club. The more people just make AVCON better. It’s a lot like a university club. The more people just make AVCON better.

We want to stay in the city. We know we are Adelaide Convention Centre’s best and worst clients. We are the first event to arrive and the last event to leave, so that these talents and skills are retained.

Those talents and skills are retained so that these talents and skills are retained so that these talents and skills are retained so that these talents and skills are retained.

What drew you to volunteer your time and energy?

Kira Austin is Convenor of the AVCON Anime & Video Games Festival. She says, "Having Adelaide City Council as a sponsor last year really helped. Obviously, we’re still operating on the sponsorship application process, having long lists of information required such as hard statistics that we don’t have. We’re working with the Council’s AVCON in the Mall event to try to draw people to the event and change the perception that these things are antisocial or unhealthy.

We want to reach emerging creatives to build a national and international reputation for emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide. We have a great relationship.

The AVCON vision is to stay as a not-for-profit organisation, maintain the same level of support we get from them is just fabulous. We have a great relationship.

Our biggest challenge is to stay financially stable. We are always chasing funding. We have a really good committee, but the more people just make AVCON better. It’s a lot like a university club. The more people just make AVCON better.

Utilising all the energy of the people involved is beneficial. The way I look at it now, look at me now.

Mum told me my whole life I was wasting my time playing video games − look at me now.

What does the cultural sector need to do for AVCON to support it?

How can the cultural sector support emerging creatives to sustain their practice and build their creative business so that these talents and skills are retained in Adelaide?

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In 2013–14, it was estimated that screen production contributed $77.2 million to the state economy.

Rising Sun Pictures currently employs as many as 20 TAFE SA creative industries graduates on iconic projects such as the popular TV series Game of Thrones. Both Rising Sun and Kojo are internationally recognised for their technical and creative capabilities, having worked on movies such as Harry Potter and Wolf Creek.

Adelaide Film Festival is the youngest in the country and already has a reputation as one of the most bold and innovative. In 2015 Adelaide film festival screened 211 films from 48 countries with an audience of 63,610. It contributed $8.1 million to the local economy as well as achieving a media impact of $13.6 million.

"I love a film that challenges me, teaches me or makes me ponder for days after. Switching off with a good film is as good a holiday!" (Picture Adelaide 2040)

SCREEN CULTURE: IT’S HOW WE EXPRESS WHO WE ARE
CITYOFADELAIDE.COM.AU
Making films about who we are helps us understand our identity. For many women, it’s only once they’ve their citizenship of this country.

Film is one of the best ways to engage people in stories. We want governments and business to see as a storytelling resource for the city. Council could do much to support MRC’s work: articulating a commitment to screen culture and its role in telling city stories; facilitating links to screen culture and social media. We know it makes it happen.

Imagine any business or cultural activity succeeding without some kind of applied cross-platform and social media. We want to be a key part of Adelaide’s global reputation, Council should identify how to add value to what Adelaide already does well: local film, video and interactive makers – market us to other regions as well as other industries.

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Umbrella Winter City Sounds 2016 had over 40,000 attendances at performances by over 1000 musicians in city venues.

The 2016 Live Music Census showed a 14% increase in live music gigs in greater Adelaide on the previous year.

Adelaide Chamber Singers, who recently celebrated 30 years of performance, won the Choir of the World awards in both 2006 and 2013.

I knew as soon as my feet hit the tarmac... We scanned the Rip It Up magazine and decided to go to a gig... via the Grace Emily Hotel, where I had my first Pale Ale. I’d been in Adelaide less than thirty six hours and already I had two new best friends, a new family and a foothold in the local music scene... I came back every year, each time meeting more people until I had more friends here than in London. On my third visit, I met my girlfriend in the Exeter Hotel. Five years later, when a job came up in Adelaide, I didn’t hesitate... I knew as soon as I got off that first plane that I’d found a home. (Picture Adelaide 2040)

Culture: It’s how we express who we are
ELIZABETH REID

SAN FRANCISCO, NORTHERN CALIFORNIA —

What is your ideal future? What needs to happen to make this happen?

What is your ideal St Paul’s? What is your vision for it?

The geography, size and population of Adelaide make it easy to connect, particularly in the music industry. As a government, we’re able to reach out that bit further.

In the past year, the City of Adelaide has partnered with the Australian Music Biz Cares and the Music Development Office to create the Adelaide Music Export Fund.

We’ve recently launched a new scheme for artists to connect with each other. Every year, we’ll fund a cohort of emerging Australian artists to travel overseas to connect with international peers and networks.

That said, it’s always exciting to see the space being used in ways that were never intended when it first opened.

EiTHB ET1 AAD LEDE TE.COM.AU


Continuing Adelaide’s co-working environment, pay attention to how the city is connecting with and supporting individual artists.

How can the cultural sector support connection and support productive cultural partnerships?
...maybe we could make this precinct even bigger and better with some infamous works...I love that Adelaide is known for its arts and its festivals. Let’s keep extending this further (Picture Adelaide 2040)

The Adelaide College of the Arts building is unique in Australia, purpose-designed to co-locate industry-standard performance and exhibition spaces, workshops and studios. A $3.82 million expansion to create more opportunities for education in performing and visual arts, design and the creative industries has commenced.

The Sia Furler Institute for Contemporary Music and Media at the University of Adelaide was officially launched on 31 March 2016. The institute aims to prepare students for careers in music performance and composition, film, digital and other new media, and engineering and music technologies.

The Helpmann Academy has empowered more than 6,600 artists, promoting South Australia as a centre for excellence in creative education.
Tell me about Carclew and its philosophy?

The opportunities we see children and young people make Carclew unique in Australia. At the heart of what we do is a philosophy of artists for everyone and a profound respect for the artist within, regardless of age.

Our aim for young adults is to support them to develop sustainable creative careers in the arts, with an understanding of both business and art. We provide coaching, no interest loans, grants, experience in a range of roles and an appreciation for the value of lobbying. We see young people as artists and support them to reach their creative potential, underpinned by a community cultural development approach.

Ultimately we’re an incubator of creativity and artistic practice for the future. That’s our point of difference. We’re not in business to fund another children’s arts program – we’re in business to make it easier to collaborate and partner for the benefit of children and the wider community. Sharing space with other arts organisations is also part of our future. At the moment it’s part of our outreach programs – Adelaide Youth Theatre has space in Carclew House – but we’d love to share more space with another children’s and youth arts organisation. Council could think about how to share more space with another children’s and youth arts organisation.

Conversations like this are really useful I think, because we’re building more about Carclew and I’ll know more about Council and that knowledge may lead to opportunities that neither of us could have brokered beforehand. The secondary benefit is relationship building – it makes it easier to collaborate and partner for the benefit of children and the wider community. It gives us presence and makes us more visible. It gives us space and makes us more valuable. It gives us a cup of coffee and makes us more valuable.

Carclew is one of the great strengths of Adelaide’s cultural environment. We couldn’t do what we do without government investment but I think we need to be more informed and child centred in our approach. It’s a privilege to have been involved in the development of Adelaide’s cultural environment. It’s why we are naming what we do as child cultural incubators of our cultural future.

Carclew’s future will be built on our developmental focus and artistic vibrancy, our willingness to take risks and influence nationally and internationally. It’s a privilege to be involved in the development of our cultural future.
CONTRIBUTE TO THE CONVERSATION

There are a number of ways we will be engaging with community and culture makers:

LIVE MUSIC SUMMIT 2017
Council will host a Live Music Summit on Wednesday 8 March from 9 am – 12.30 pm.
For more information or to RSVP please contact Danielle Faraonio at d.faraonio@cityofadelaide.com.au

CULTURE THINK TANKS
Three workshops will be held with culture makers and facilitators in early May.
Please note that these workshops will be invitation only but key messages will be presented at a forum open to the community.

CULTURE FORUM
Council will host a culture forum open to the community in early May.
For more information or to RSVP please contact Danielle Faraonio at d.faraonio@cityofadelaide.com.au

FEEDBACK FORM
Feedback forms are available in hard copy at Adelaide City Libraries and libraries. Feedback forms can be submitted to Public Consultation – Cultural Strategy, LIPS Box 292 Adelaide SA 5001.

YOUR SAY ADELAIDE
Information and feedback opportunities are available online at yoursay.cityofadelaide.com.au.
All written feedback must be received by 5.00 pm on Friday 5 May 2017.

WHAT HAPPENS TO MY FEEDBACK?
Information from the public consultation process will guide the development of City of Adelaide’s Cultural Strategy. A summary of the consultation feedback will be presented to Council and available through Your Say Adelaide.

HOW DO I KNOW MY FEEDBACK HAS BEEN RECEIVED?
All feedback forms, submissions or correspondence will be acknowledged either by email or in writing so that you know your comments/feedback has been received.

CONTACT PERSON
For more information, please contact Sarah Feijen at s.feijen@cityofadelaide.com.au

WHAT WE WILL DO

NEXT STEPS

OUR ASPIRATIONS
- To identify what will add cultural value to City of Adelaide’s SMART, GREEN, LIVEABLE and CREATIVE objectives
- To identify Council’s role in delivering and maximising cultural outcomes for the city
- To facilitate how Council can foster collaborative internally and externally to maximise the value of arts and culture activities across the city
- To develop cultural indicators and processes of evaluation that allow us to measure success and continue to improve

WHAT TO DO NEXT

2018–2019
Consultation - Picture Adelaide 2040
Broad community consultation around aspirations for Adelaide’s future

December 2017–January 2018
Consultation - In-depth conversations with culture makers
In-depth discussion paper and provide preliminary questions for consultation

February 2018
Discussions paper – Culture: It’s how we express who we are

May 2017
Consultation
Broad consultation with councils, culture makers and individual creative reflecting on questions raised in discussion paper

June 2017
City of Adelaide’s Cultural Strategy

July 2017
Deliver actions in the City of Adelaide’s Cultural Strategy

July 2018
Consult, evaluate, adapt

July 2019
Consult, evaluate, adapt

February 2018 Consultation - Council staff
Targeted consultation with staff involved in supporting cultural activities around the city

July 2017 Consultation - Councillors
Broad consultation with councillors, culture makers and individual creative reflecting on questions raised in discussion paper

May 2017 Consultation - Culture
In-depth consultations with staff involved in supporting cultural activities around the city

July 2018 Consult, evaluate, adapt
Acknowledgement

Images courtesy of Kurruru Youth Performing Arts, Australian Refugee Association, Restless Dance Theatre, Steven Cybulka, Adelaide Festival, State Library of South Australia, Team AVCON Inc., Artlab Australia, James Dodd, and the Media Resource Centre, including photography by Benjamin Waringundu Ellis Bayliss, Shane Reid and Steven Rendoulis.

Featured artwork


Page 2 and 3: Reconciliation Spirit Tree by Uncle Bluey Roberts. On display at Mankurrni api Kuu/Reconciliation Room, in the Adelaide Town Hall.

Page 4, 5, 6 and 7: Yerrakartara (details) by Darryl Pfitzner, Stephen Bowers and Muriel Van der Byl. Located in the forecourt of the Intercontinental, North Terrace.


Page 18: Jive Mural (detail) by Lisa King. Located on Hindley Street, Adelaide.

Pages 18 and 19: Transition ... 109 by Steven Cybulka. Located in Stamford Court, Adelaide.

Page 26 and 27: Beatles glass panel installation created by Algo Mas Marketing. Located on the balcony of the Adelaide Town Hall.